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THE STANDARD IN GAY PARLOR

Special
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STANDARD
QUARTERLY.

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April, 1901.

Price, 25 Cents.

A
SCENE
FROM A
PARISIAN
DRAMA OF
DOMESTIC LIFE.



Mlle. "X"

is the title under which this young woman wrote the romance "Violette." She is Mlle. Pauline Ventaine. Her book was too extreme for even the French, and a society of Paris women instituted court proceedings which ended in a suspension of publication of the work. Mlle. Ventaine advanced the theory of non-marriage and though the book showed considerable literary merit, the ideas of the authoress were, it was thought, rather too radical for healthy minds.

The
Standard

In Gay Paree

Vol. IV. No. 25. 7

APRIL, 1901.

Price, Twenty-five Cents.



"LA GOUT"—THE TASTE.

"LA VUE"—THE VIEW.

"L'OUIE"—THE HEARING.

"L'ODORAT"—THE SMELL.

"LE TOUCHER"—THE TOUCH.

THE FIVE SENSES AS ILLUSTRATED IN A SERIES OF FRENCH POSTAL CARDS

(Special Correspondence.)

Paris, the gay, the beautiful, the luxurious; Paris where there is champagne in the very air, exhilarating the most morbid spirit, thrilling the most sluggish pulse; Paris, the immoral and immortal, peopled with the light-hearted, the debon-

aire, the æsthetic and the artistic; Paris, where the cup of pleasure bubbles and sparkles, and is garlanded with roses; Paris, the great city of eternal night, made joyous with light and music, mirth and gay abandon; Paris the city of pleasure, of wit, vivacity and cynicism, where the past is forgotten and the future ignored, and the present alone engages the reckless reveler; Paris, the ideal paradise of the merry, mocking Bohemian—ah! there is indeed but one Paris! It is here that the sophistry of the Oriental philosopher finds fullest acceptance. Yesterday has gone, To-day is with us, Tomorrow may never come!" In this serene but false philosophy is condensed the essence of the evanescent, effervescent Parisian spirit. To make a business of pleasure, of the passing

flame of eroticism, and expiring exultant when consumed by the fire of their own passions. In the rich soil of this hot-bed of sensuality are nourished flowers of femininity, lily like, languorous and graceful; buds that develop precociously into full blown blossoms of prime tropical beauty—like the full bloom rose; flowers that exhale a subtle aroma whose fragrance maddens and intoxicates the senses of mankind; exquisite but deadly plants that throw out little tender twining but remorseless tendrils that cling to the souls of men and drag them down to desperation, degradation and despair.

Paris has the most enticing and entrancing women in the world—of their kind. Fair of feature, superb of form, witty, vivacious, disdainful of conventionality, conscious of their power, svelte, chic, stylish, artistic to a degree in the devising of artistic conceptions in modes and millinery; wearing their gowns as the women of no other land can wear them; ravishing, radiant and seductive, but heartless as a carved marble Goddess, the true Parisiennes are matchless in their way, and would tempt a Carmélite to turn carnalist, but they do not typify the best, the truest and most admirable qualities of womanhood.

It is in the half world, embracing alike the coquette and the comedienne, the demi-monde and the corps de ballet, that one may find the fairest women of France. To select from the scores of these divinities a typical few best worthy of reproduction in your STANDARD QUARTERLY, was a task well calculated to dismay your commissioners. In its fulfillment were involved many hours of research in theaters, music halls, cafes chantant and gilded supper resorts; in the shaded drives of the Bois du Boulogne, and upon the graveled walks of the Longchamps race course. The selections once made, then came the entreaties and persuasions which should induce these pampered, wifely, wayward ones to pose for special portraits in the studios of the most famous photographic artists. There were disappointments and broken engagements not a few, but your representatives are nevertheless enabled to forward to you a series of portraits that may be accepted as representative, in a very exceptional degree, of the most striking and distinctive types of beauty in this famous city of lovely and elegant women.

The heroine of Daudet's hectic hued romance has had no fairer representative than the admirable lyric artist Calve, who endows "Sapho" with all the fire, abandon and luxuriant physical charm that she revealed in her exquisite performance of the hot-blooded Spanish girl in "Carmen." Delphine Renot, who was one of the most beautiful exponents of that quaint fantasie upon the century's fashions "Un Siecle de Grace," at the Marigny during Exposition time, set the gossips of the Contesse chattering with amazement because of the almost fabulous sums expended upon her by an infatuated Maharajah whom she soon turned adrift with scant ceremony. Mlle. Debrige has the air of a grande dame, but she was a poor little milliner's apprentice before she became a model in the studios of De Villers, Boorneck and Henri Thibault, and then through the favor of a great general prominent in the Dreyfus prosecution was advanced to a place in the ballet at Olympia, in the Boulevard des Capucines. She has small talent, but an enormous personal following. Marie Auber, who claims relationship to the great composer, is a favorite singer of chansonnettes at the concerts of the Alcazar D'Ete, but it was her winning of 40,000 francs at the last Grand Prix that made her one of the nine days wonders in the Cafe de Paris and kindred resorts. Mlle. Cecille D'Arley is a statuesque beauty, extremely popular in the undressing comedies at the Nouveaute, where she disclosed

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MLLE. MENDES.

racy humor and much vivacity as a member of the original cast in "The Girl from Maxim's." Not long ago she figured extensively as the companion of a titled young aeronaut in a balloon race from Paris to Dieppe, and set the boulevards ringing with the cries of news vendors shouting extras reporting her drowning in the channel. Emeline D'Chryrill is only a dancer at the opera, but like Cleo de Merode, she has turned the brains of aged royalty quite topsy turvy by her piquant graces and the splendors of her jewels and equipage, as she rolls through the Bois to the pretty little blue and white Panteon d'Armenonville of a pleasant afternoon and the envy of all the gay sisterhood. Lili Dulac is not upon the stage, but is one of the famous beauties of the gay city. She was the exciting cause of a recent spirited affray in the Cafe Americaine, when a member of the Russian diplomatic corps resented the attentions paid to her by a wealthy young New Yorker, and was knocked out in one round greatly to the scandal of that decorous establishment. When the injured gentleman's seconds called upon the muscular American he shocked all supporters of the duello by tweaking their noses and kicking them out of his apartments, which was considered bad form. Yvonne De Ryke is another Marigny favorite, who for a wager created a ghastly sensation by bribing an attendant and posing for an hour as a make-believe corpse in the Morgue, suddenly exhibiting signs of animation which caused a panic and secured columns of sensational matter in the journals. It

was only through powerful influence that she escaped imprisonment for this grewsome freak, but she won her bet. Mile. Fleuron, despite her demure aspect, is one of the most reckless and unconventional dancers at the Moulin-Rouge, having succeeded the famous Nana la Cascadense in the "dans la quadrille." It was for unrequited love of her that the son of a famous chocolate manufacturer hit upon the unique expedient of ending his life by slashing his throat with a razor and tumbling over the guard rail at the summit of the column of July. Few of the Parisian beauties can successfully undergo the anatomical revelations necessitated by the wearing of tights, for the French lower limb is seldom symmetrically perfect, but little Cecille Mendes, petite, but exquisitely formed, is one of the exceptions. Curiously enough she has not figured in any great sensation, but she is the delight of artists, and the absinthe drugged poets of Montmartre are

inspired to immortalize her sinuous and seductive curves in impassioned sonnets. No gallery of Parisian portraits would be quite complete without Mile. Mendes.

HENRI
MOUGEL.

CALVE,

who portrays Carmen with a native fire and abandon that is impossible with singers of other climes.

DELPHINE
RENOT,

exponent of the extreme rôle in *Un Siècle de Grace*.

LILI DULAC,

one of the Paris seantes on whose account an athletic New Yorker floored a Russian diplomat in the Cafe Americaine.

CECILE D'ARLEY,

extremely popular to patrons of the comedies featured with disrobing scenes. She was one of the original cast in "The Girl from Maxim's."

MLE. DEBRIEGE,

the milliner's poor little apprentice who became a popular model and then a Dreyfus trial general's protégée.

MEATY FLEURON,

who throws conventionality to the winds in dancing at the Moulin-Rouge, where she has succeeded the famous Nana la Cascadense.

FRENCH WOMEN

who figure in the

SENSATIONAL
NEWS OF
PARIS.

MARIE AUBER,
credited with a
Grand Prix win-
ning.

YVONNE
DE RYKE,

who for a wager
posed as a corpse



MME. MORDANT,

widow of Felix Mordant,
the rich and talented *liqueur*
merchant. Of her origin, the
French blue book is silent and
the score of notables seeking her
hand and fortune do not waste time
inquiring about. Mme. Mordant
was a girl when the *liqueur* prince
married her, a girl in years, but far
advanced in the experience and
sharpened wit which is grafted into
the life of a music hall favor-
ite. Her husband died conveni-
ently early, leaving madame
in the flower of beau-
tiful womanhood.





A group of shoulders, lines and S curves, particularly appropos at this time when sculptors, artists and other exponents of things beautiful are discussing the theories of one Hogarth. His claims of authority from Grecian antiques are very well, but the public will be pardoned in suspecting that Hogarth drew some of his reasoning from France—the French, rather. A few S's that the modern student of art is content to admire are shown here. For instance, the pictures of Elise De Vere in the lower left and upper right corners display shoulders and a few curves and "Hogarth lines" that are—well, not ugly. Hogarth followers will not take exception to the reminder that De Vere was awarded third prize at the Paris Exposition's beauty contest. The S appears in her pictures as in the shoulders of Mandel in the upper left corner, the arms and upper back lines of Mme. Pourmonde in the large picture, and in the throats and necks of Mme. Artoin and Savarez, whose pictures are in the center and at the bottom of the row to the right.



MME. SINCLAIR.

Two views of the grand opera singer who was successful in her defence of the suit brought by Captain Le Ferre, of the French navy, to recover some thousands of francs which he had deposited to her credit with a Paris banking house. Why the captain endowed Mme. Sinclair, and why he endeavored to regain possession of the fund, is information the Paris newspapers could give only in the form of gossip. Influence in government circles kept the main facts from becoming public. It is said that Captain Le Ferre's mother has disinherited him.



Frog-eating has such a hold upon French gastronomy that wayside pools have no terrors for even a feminine native, if she is hungry.



VELETTE



SOREL



DULEC



Mlle.
FLAMAUD.



BESCHAMP



Professional models who pose for French photographers have a natural grace that is born with them. Twenty francs a sitting is the fee. This one is Mlle. Du Lei. She is not "on the stage."

PARIS WOMEN OF INTERNATIONAL REPUTE.

Eight women of varied types and occupations, who from different causes have attracted attention in Paris. The top picture is of Bryan Gaiirere, a *débutant* into serious drama. Next is Manide Lisle, the dancer, possessor of a hundred-thousand-franc necklace, the ownership of which is disputed by a countess whose husband not infrequently visits this country. Stoubetti (she of the unconfined hair), is an Italian girl, a professional model, who poses in the best *ateliers* and for French artists at a very high figure. Desprez is the French actress who dares play anything that a French dramatist dare create for her. Henriot is an actress, too, but she enjoys the notoriety she gets from posing for portrait painters; they



use her upper face. The center face near the bottom is Devieux, a vaudeville actress, of whom a larger picture is shown on page 16. Yves Rolland, whose likeness appears in the extreme lower left of the group, was the victim of the divorce plot which illegally separated her from Jacques Rolland, manager of the Belgarde café, but which has landed that notable in prison and forced her again to seek the stage as a means of livelihood. Verena, Austrian born but Paris bred, is the young woman who entered the theater box occupied by Marquis Nebarre and his bride and attempted to shoot him because he forgot his promise to marry her.



LAMBELLI.

(See page 13.)



LUCY GERARD, THE BEST DRESSED WOMAN IN PARIS.

which might be construed as saying that she is the best dressed in the world. Be that as it may, she sets much of the fashion in the fashion center of the world and the fact has been mentioned frequently in newspapers and magazines outside of France for two seasons. The most recent public mention of Mlle. Gerard was that she had a new set of Russian sables valued at 50,000 francs. That is only an item, however. The pictures here give a suggestion of the kind of attire that has won for Mlle. Gerard the title of Queen of Fashion.

MEATY FLEURON,

a blonde evidence that there are French exceptions to things strictly French. Fleuron is a typical of the burlesque world, yet her hair—and it is her own hair—is neither auburn nor black. It is blonde. Mlle. Fleuron dances and sings in the music halls. She is said to be engaged to M. Duval, a man about town. As M. Duval has red hair, the color scheme in the combination gives promise of startling results, in that it approaches, at least, the national tri-color.





MANNIEL,

the comic opera star, of whom there are so many photographs and who is so popular with camera artists that it is difficult to keep her out of print.



OTERO,
a famous artists' model.



LIANE DE VRIES,
who has a French name, but is of Spanish extraction.



NULLE SISTERS,
models and pantomimists.



PINSORE,
the ex-champion swordswoman of France. Her first defeat was by Mme. Tremoin last winter.



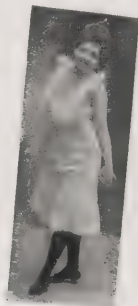
ROBIN,
the actress who was shot by a jealous lover on the exposition grounds.



THE SISTERS DUPREZ,
burlesque artists, each of whom is credited with having declined an offer to wed nobility.



ROCAS,
whose parents wanted her to be a ballroom dancer, but she wisely thought the stage safer, and is now in vaudeville.



PIERNEY,
a singer of popular songs. She recently sailed for South Africa and Australia under contract with an English manager.

PIERAC,
leading woman in several burlesque companies which have toured France. Paris does not fancy her, but she is a favorite in provincial cities.



ELSIE DE TERE
an English singer who went to Paris several years ago, and found it so much to her liking that she changed her name and has chosen France for a residence.



RITA,
defeated by Lois Fuller, the American skirt dancer, in a fierce competition for the plaudits of the best vaudeville house patrons. Rita is Italian, but that is said to have had little to do with her rival's victory.



HAYGATE,
who sings risqué songs and gets a large salary for daring to sing them.



YVETTE.
said to be responsible for the recall of a military attaché of the Austrian diplomatic establishment in Paris. The Austrian's passion for Yvette would probably have been overlooked, had he not made a scene in a fashionable restaurant where he found her in company with a wealthy Englishman, and attempted to chastise the latter. Paris newspapers discussed the episode, and a few days later came the Austrian's recall.



LISE FLEURON,
one of the best gownned women in Paris. She is reported engaged to a relative of the Belgian royal family.



DE VILLERS.

Whose career from a most humble beginning to a prominence that marks her as one of the notables of the Parisian gay world, is most romantic. She was unknown to all but fashionable women shoppers when a model in the establishment of a ladies' tailor, whose creations are purchased from all parts of the world. Her personal charms of face and figure attracted the attention of a group of English art students, and on their solicitation De Villers became an artists' model and followed that calling until a German count, a relative of royalty, met her. Under his patronage she procured an engagement in opera bouffe at the *Bouffes Parisiens*, and within the last two seasons has been considered one of the most potential theatrical beauties of the French capital. The German count who secured De Villers' advancement lost his diplomatic post in consequence of his attentions to her. His cup of sorrow filled later when she rejected his interest. To-day he is an almost unnoticed absentee-frequent of the boulevard cafés. De Villers is in the height of beauty and triumph, and possesses a collection of jewels that is said to be worth a fabulous sum, enough to support her for years to come.

LAMBELLI.

(See page 9.)

A young provincial dancer, who startled all Paris and won fame by one escapade—dancing in stage costume on the Bois in mid-day to win a wager of 1,000 francs. Lambelli attracted but little attention when she made her advent in the music halls early last summer, having come from a northern province to appear under the tutelage of Mons. Herbert, who has seldom erred in forwarding pupils who would make some kind of notoriety for their master as well as themselves. Her piquancy of manner, mirth and personal charms, however, soon attracted attention in the fashionable boulevard cafés, and finally won her the patronage of Captain Pons Victor, an army officer, who returned from Africa with Marchand. It was while dining with Captain Victor and a party of his friends that Lambelli accepted the thousand-franc wager, and, to win it, danced in costume on the crowded thoroughfare the next day. Despite the protection of Captain Victor's party, she was arrested. She escaped punishment only through the influence of her army patron, but the exploit raised her to the view of all the Paris gay world, and that was what she wanted.





Letuce

Letuce, the artists' model, who holds unrivalled sway as the shapeliest
photos were produced especially for THE STANDARD, and were sent to



woman known in the *ateliers* of the gay French capital. The above
 this publication by the young goddess who so modestly signs herself

Leticia



DARLING SISTERS.

Type of the burlesque teams seen in the lesser music halls of Paris.



MME. DEVIEUX.

a vaudeville star, part of whose income is from posing.



CLEO DE MERODE.

the recognized originator of "The Girl With the Absent Ear."



YVEN CHATALET,

one of the daring exponents of the extreme school of burlesque.

JERMONDE.

who has been seen for several seasons in leading pantomime parts.

Before the leading Paris art photographers — Reutlinger, Orlically and Stebbing—produced their pictures, the phrase "not a leg to stand on" was invented; it certainly was not born of late years. The Darling sisters and Mme. Devieux, in the upper corners, Cleo De Merode and Yven Chatalet, in the lower corners, Jermonde in the center, are offered as evidence that the phrase does not apply to French women. The material evidence of the noun in plural is presented in a variety, too, of shapes for persons who sometimes inadvisedly use the familiar figure of speech.



LANERQUE, SOCIETY ACTRESS—A PURELY PARISIAN PRODUCT.

NAUVETTE,

"Where innocence is bliss, 'twere folly to be wise," Nauvette's is a pretty, sweet, innocent, baby face, a face that throws an impressionable person into rhapsodical ecstasies over the original's girlish charm. Not alone the face, but her presence, appearance, *tout ensemble*—whatever one chooses to call it—wins one to her. Nauvette is not a girl, not in years or experience. Nauvette is of Paris and the Continent in all that the phrase implies. A dozen years ago she won her first prominence in the scandal following her sensational elopement to St. Petersburg with a French army officer, a married man, who finally chose a bullet rather than endure the disgrace of the episode. Wild extravagances in Berlin; favors in the Belgian court, her name being associated with that of old King Leopold, of course, and several winter seasons at Monte Carlo, staked by hands that have swayed European destinies, filled out her career, until she returned to Paris about four years ago as young and pretty and baby-faced as ever, and sought after on account of the glitter that had attended all her doings following her initial trip to the Russian capital. Nauvette's mansion is one of the most elegantly appointed residences in Paris. There she receives and entertains in as much splendor as does the legitimate social lionesses of the French capital. At her house, it is said, is hatched more political devilry than any one other Parisian establishment dare dream of. Surely, after seeing Nauvette's picture, "where innocence is bliss, 'twere folly to be wise."





MME. JULES DUVAL,

wife of a member of the judiciary of one of the Superior French courts. Mme. Duval has attained a considerable prominence by reason of her repute as the most finished amateur actress in France, where non-professionals in the drama attract more attention than in any other country. Her husband encourages her in her study of the art. At their country seat he has had built for her a theater complete in all the essentials for the finished production of plays. Choice or national loyalty makes Mme. Duval partial to French drama, though Shakespearian rôles have not been neglected by this talented woman. She is rich in her own right, and, with her husband's wealth, it is not strange that her fancy leads her to engage professional people to assist her and her amateur friends in giving a week of theatricals twice each summer in her miniature private theater. Society in Paris is energetic in its maneuverings for invitations to the large and splendidly entertained house parties, which are a part of Mme. Duval's theatrical exploits. During the week of rehearsal for these entertainments and during the week following, the professionals in madame's service are royally housed in a chateau specially built for that purpose, and, in addition to their pay, they have all the enjoyment that horses, eatables, drinkables and other things ad lib. can bring.



Klarynthal in a waist built for stage purposes only.



Cavaleri in a full dress affair that might be seen in a grand opera box.



Maretti wears a combination garment suitable for dinner wear, or, with lace below the throat, for the races.

Dieterle displays a sleeveless creation designed for ball purposes.

Touraine uses a waist, the occasion for wearing which is a matter of doubt.

Dieterle again, in a bead and lace dream for any full dress function.





HORTESE.

the young woman whose presence on the judge's boat at the races off Cowes raised a row in English superdom. The episode might not have become public, but Hortense would not leave, and her escort seconded her refusal. All London was soon talking about it.



MME. REJANE.

the French *comédienne*, has more than a little dramatic talent, but in stage male attire she does not look comfortable. The better American actresses—those in comic opera in particular—are often criticized for wearing knickerbockers, but among the high-class artists in France, they are worn as quite a matter of course.



VALDA

and some combs. Valda is a burlesque artist, and like others of her nationality, goes to extremes in stage attire. The idea here illustrated has been carried so far that there is reason to assume that the limit has about been reached.



MADELLE.

to whom marked attention was paid in Paris by an American representative of a financial clique well known in Wall Street. A prospective deal of international importance might have suffered from neglect, but a woman saved the day. The American's sister saw how things were going and brought her brother to his senses.



Photo by Sarony.

EFFIE SHANNON.

who is pictured here because she has the distinction of being one of the American women who can look Frenchy in a photograph. Unfortunately for this country, there are few who have this peculiar French trait, but travel on the continent and visits to Paris photographers are having an educational effect.



MILE. PATRICE.

an artists' model who two years ago made a bicycle journey without escort from Peking to Paris. Mile. Patrice possessed records and proofs that satisfied a part of the public. The result is that since her return she has been much sought-after by Paris, a city that loves a hero or a heroine.



Sorel, the only French actress who rivals Bernhardt—according to the verdict of her own nationality—is shown in the three single pictures on the left, in the upper picture on the right and who is the second in the group at the top of the page. The divine one herself appears in a characteristic "L'Aiglon" attitude in the lower right corner. Sorel has the advantage over her rival in more careful early training and in looks and in a definite object from the beginning of her preparation for the stage. The object was to surpass Bernhardt. If Sorel has attained or does attain the goal, her career will be well rounded.



Mlle. ESPREZ,
a young woman of independent
fortune, with an artistic temper-
ment and a *penchant* for sculpture.
"The Shepherd Boy," displayed at
the Exposition, is said to be Mlle.
Esprez' best creation in marble.

Mlle.
JACQUES,
the artists' model who is in
great demand to
pose for alle-
gorical and bib-
lical subjects.



Mlle. VENTIN,
another French girl whose social
and family connections make any
vocation unnecessary on her part.



MME. LUCILLE SILVERA,
who contested with Sorel, but unsuccessfully, for the honor of being
predicted Bernhardt's successor as the representative French actress.
Though experienced in things theatrical, Mme. Silvera has confined
her acting to modern drama, almost exclusively.

Probably no
face model in
the world com-
mands a larger
fee. Her pat-
rons include
artists of note
in Berlin, St.
Petersburg and
London.



FLORETTE MOREL,
who recently became the wife of an attaché of the Department of
Public Parks in Paris. She was an actress and was engaged to marry
a distant cousin of the Italian king, but, contrary to what is usual
in such cases, she severed the engagement.



FOUR WOMEN KNOWN TO THE GAY WORLD OF PARIS.

(See next page.)

FOUR WOMEN KNOWN TO THE
GAY WORLD OF PARIS.

(See preceding page.)

LA CAVALIERI, whose picture is shown in the upper corner, is the alleged promoter of the *Maighe Internationale*, a ball that would have startled Europe had not its details been made known to the police, who prevented its being given. The real originator of the scheme was said to have been an American gambler of international reputation. La Cavaliere was used as a dummy on account of her acquaintance with influential men whose francs would have made the ball a financial mine for the American. JARRES, shown in the first three of the full figures, is a photographers' model and commands for her services a fee larger than is paid to all but a few women in Europe.—VALLÉRY, in the lower right corner, is a Corsican beauty whose dance was one of the sights sought by visitors to the Exposition.—DE VILLERS, whose picture appears in the lower left corner, has a romantic career which is related in some detail on page 17.



JANET DORE

is not a French woman. She is placed here as a companion to Fanchon Thompson, the present leading singer in "The Belle of Bohemia" in the London provinces. Miss Doré is an American with French proclivities. The accent over the "e" shows this. Miss Doré (or Mlle) is well known to Broadway managers. Unlike the French and decidedly different to Mlle. Vardon, also on this page, Miss Doré is not a secker for notoriety, hence her exact whereabouts at this writing must be left to the imagination of those who wish to know more about this charming personage. The name "Janet Doré," taken in connection with the fact that the owner is not French, calls attention to a peculiar reversal of custom during the last two years. Things American have been so surely driven home to the inhabitants of Europe that it is now quite the proper thing for professional people, natives of the continent, to assume names that have a truly American ring to them. The superiority of the United States product over native stage people is responsible for this. So that now instead of the American Miss Smith, or Brown choosing Fontaine or Sinclair, she remains plain Smith or Brown and her French sister elects to be called something in honest English.



Fanchon Thompson, American, and Mlle. Nanon and St. Cyr, French: Their pictures appear in the order named from the top to the bottom of the page. "When in Rome, do as Romans do," runs the old saw; but "when in Paris, you do as Paris does," says the new adage. The truth of the latter is at least evidenced in the comparison of Miss Thompson's picture with that of its two French companions. The American colony in Paris has its peculiar nationalisms (if the word is permissible), but, it is said, no city under the sun so quickly and so surely absorbs unto itself those who live outside a colony as does this same Paris. Miss Thompson, for instance, operatic singer, and American from her toes up, has become so truly Parisian that the fact is stamped on her photographic likeness—as much so as on those of the two accompanying typically Parisian faces. It all comes from contact and residence. Nanon, professional model; St. Cyr, vaudeville star; Thompson, American operatic singer—who could identify them from the pictures without the knowledge given here? There is only one city, only one Paris, that can so thoroughly adopt and absorb.



There is a peculiar history attached to the picture. The young woman is Heloise Vardon and claims to be a direct descendant of Marie Antoinette, the wife of the unfortunate Louis XVI., of France. Mlle. Vardon makes this claim and offers proof sufficiently to convince a large part of the Paris populace. She is of a melancholy temper

ament and by means of eccentric behavior she manages to keep well before the public. Her last act was to slap the face of an innocent baby in one of the corridors of the Hotel Powers. She was arrested, but her manager settled the case. Mlle. Vardon loves apples. She eats one dozen every day and never destroys the seeds. She now has a collection of 789,803 seeds. She employs an accountant to keep track of them.





OLGA NETHERSOLE,

of *Sapho* fame and the originator of "the Nethersole kiss." The notoriety Miss Nethersole attained in the court proceedings incident to the unsuccessful effort to stop the production and the strain of acting the rôle combined to affect her health, and to an extent that compelled her to return to her home in England for rest. If Miss Nethersole had been able to tour the large American cities, as was intended, on the heels of the widespread comment of the play, she would have earned a fabulous amount of money. As it was, a hundred thousand dollars is said to be the sum she carried back to England.





MARIE STUDHOLME, PROFESSIONAL ENGLISH BEAUTY.

The phrase "professional English beauty" has been used so often since the heyday of Langtry that it is deservedly greeted with suspicion—but there should be exceptions. Miss Studholme is a professional beauty. English nobility has declared her such, and what English nobility condescends to declare is certainly true.



HAYGATE,

as she appears in one of the songs which made her name ring among boulevard frequenters. Her manner in singing had as much to do with her notoriety as had the songs.



MME. DEVIEUX,

who is as alert to accept anything in the way of advertising as is her American prototype. Mme. Devieux wears a French naval cap on the stage whenever possible, since the newspapers chronicled her expulsion from passage on a war vessel bound for Asiatic ports on an order issued from the government naval office. Possibly Mme. Devieux had the affair in mind when she posed for the picture. She looks rueful about something, anyhow.



FEHIEL,

an artist's model and camera subject who graduated to that calling from that of a cloak model in the establishment of a world-famed woman's tailor of Paris.



VIVIAN,

concerning whom the news of the day is silent. But from her hat monstrosity and other garb, it may be hazarded that Mlle. Vivian has something to do with theatres. Unless the gown was loaned for the occasion, she probably commands something more than a small salary.



MADELLE,

the young woman credited with the distinction of having delayed a Franco-American business combination involving some millions of dollars. The representative of the American end of the deal found Paris and Madelle so seductive that he ignored cable orders to return to New York, and another emissary had to be sent from here to Paris, with the resultant loss of a month's time.



FOUGERE,

the dancer and singer to whose stage eccentricities there is no limit—and in things French that means a great deal. Since her American trip Fougere's favor in her native land has increased rather than diminished, and it is doubtful if any of the older burlesque stars are nightly greeted with more applause. She is a great favorite with English and American theatergoers.



CIRIAC, BURLESQUE STAR.

Nobody desires to be a clam, but, under given conditions, there might be no objection to being an oyster.